

STREET FEVER

AND OTHER
HOT TOPICS

NUMBER ONE
50¢



WILL This man **Let** THE



sex **pistols**



into Australia



STREET FEVER

NUMBER
ONE
DEC 77

THIS DEFINITELY AIN'T THE SUMMER OF LOVE

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THIS IS NOT A POLITICAL ANNOUNCEMENT.

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All stuff we haven't pinched

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MODERN LOVE SONGS

DEDICATED TO ROCK 'N' ROLL

THIS IS A PLUS FOR M.L.S THEY DEAL
IN IMPORTED RECORDS FROM THE UK
Q.U.S. WHAT THEY HAVEN'T GOT THEY
CAN GET WHAT THEY HAVE GOT IS

NEW WAVE
PUNK ROCK
ROCK 'N' ROLL

NEW 'SHAFT' MUSIC (BOWIE, ENO, ETC)

GA FEW OTHER ALTERNATIVE FORMS OF
MUSIC - M.L.S IS IN THE BASEMENT AT
34 TWIN ST, CITY Y.

MOIST

The orientation of Street Power is going to be increasingly towards South Australia and what's happening around the place. With this in mind our first interview is with Moist - a collection of musicians (-7) who are from Elizabeth and have played before at school assemblies there. Last week we cornered Lloyd and Mick from the band along with friends Jerry and David to find out about the band. What follows is an edited version/adaption of the talk which also was brave enough to decipher and write up.

Street Power: What other names have you played as? Lloyd: the Wally Carr band and Pat.

S.P.: Why did you particularly choose those names? Lloyd: We chose the Wally Carr group because the lead singer of the group was called Wally Carr ... (laughter) and Pat because it was a very nice name. We were gonna call it Kings after Queen's Office and his Pig pened magazine in the Third World Bookshop you see.

(Debate begins over the virtues or lack of them of Third World Bookshop.)

S.P.: Who's in the band at the moment and what do they play?

Lloyd: Mick plays on bass, Ben Brady on lead guitar,

Wally Carr on rhythm, Melvin C. Norther on vocals and voices and me on drums.

S.P.: Have any of you had any experience before? Lloyd: Yes, Ben played guitar for 6 months before. I picked up drums along the way and then just started playing bass. We'd never seen a bass guitar before in his life but he's learnt 3 riffs. He can nearly play Substitution and Pretty Vacant and I know he'll and a Johnny 'Hoped away called. No One, not just No One, Road to Nowhere! Run - don't print that.

S.P.: There have you played as four? Lloyd: I school gigs during the year and a back-yard gig.

S.P.: What were the responses from the school kids? Lloyd: Quite violent actually. About 50 fights broke out during the night. I know if it was violence for us or against us, it's pretty funny though.

S.P.: What songs did you play at school? Lloyd: All originals - sort of our own songs. The Wally Carr Group with its own made sounds of the invention.

S.P.: What sort of equipment do you use? Lloyd: Two borrowed amps, two oxidation guitars, and a twenty dollar drum set from down the road, from a pedlar. He wanted to sell it for fifty but his mate made him sell it for twenty because she thought he was ripping her off. I bought one synth for 10 with about a hundred dollars may be pretty good.

S.P.: What kind of musical influences are on?

Lloyd: Big Red, Velvet Underground, Johnstone Richmond and the Modern Lovers and probably people like A-Bay, Space.

S.P.: The writer to Lyric? Lloyd: All of us except for Mick, whom just been taken into the group, conscripted as a guest word. S.P.: Now! What would you like to be asked? Lloyd: Tell what would we like to asked? Well what do you think of the Wally Carr Group? S.P.: What do you think of the Wally Carr Group? Lloyd: Thanks for asking, the Wally Carr Group is the most amazing group I've ever seen, and I haven't seen to say, usually they're smiling. Usually they're pretty dead.



WHO'S HOT - TRACY, DAVID, NICK.
BACK ROW - LYNNETTE, ANDY, LLOYD.
MIDDLE - LYNNETTE, ANDY, LLOYD.
FRONT - MICK, KATHY.
NEXT ISSUE - WALLY & KEN.

S.P.: What makes the visually exciting? Lloyd: Well he's not got too much of his games left (bursts).

S.P.: That is the response like from around Elizabeth?

Lloyd: We always ask people to come along, because they do. The response at Elizabeth is ever growing.

S.P.: What about your politics?

Lloyd: I don't back the Beatles.

S.P.: What about in Australia?

Lloyd: In Australia is it well, the political side of me (he's not entered our songs yet, but it will).

Besides, how can you be political when you're not old enough to vote.

S.P.: Is anyone old enough to vote in the group?

Lloyd: Well Mick's nineteen.

S.P.: And how do you think he'll vote?

Lloyd: He'll probably vote Labour or T. Informal.

S.P.: What about the lyrical content of the songs? Lloyd: Do the best - is a love song - but this party essential.

"Standing in a fishpond, you can get up and do it, then you can a fishpond, there's nothing to it, splash around a little, splash it up and down it, if you get cold feet now, then you know you like it, do the best - do the best"

Lydia: "Times changing"
 A lounge song. A guy invites people to a house-
 warming and no-one turns up. He gets all the odds
 and things out into little boxes and between no-one
 turns up he starts throwing them against the wall.
 It's sort of a love song - love for company.
 S.F.: Why do think the title of Elizabeth's response?
 Lydia: They've been Punka foryears, but they didn't
 know about it! He of the Velly Curt Group believe
 that Elizabeth will be the voice of new wave.
 S.F.: Have you any plans for 1981?
 Lydia: Very soon. When we get a re signed,
 when we get our 12" out - you know 12" as and
 12" off. When we get doing her words where you
 go up children the back of a carter as get a 12" ^{opening} ^{ending}
 songs from it. What's how you find wrote "Sweet Jane"
 Especially in six months we'll do the Love Boat straight
 S.F.: Is there anybody you'd like to thank
 Lydia: Dave Walker
 Andy
 Mark Pope
 Donald Robertson
 S.F.: Thanks

DAVE WALKER

CHRYST TOWN HALL - OCT, 26.

The support band, The Fourproblems, played to
 an audience of a single drunk sitting on the
 floor in time to the (Music)? I didn't like them
 either.

The crowd displayed good taste in dress (Even
 though there was the usual turning of heads
 while happy was little was Parker?) None of
 your mass produced Punk here. A few great
 printed shirts showed up. Well, I saw
 Discharge & the Dogs. Great (Available from
 M.S. - 10.00.)

Now to the good part. Birdman. They came on
 to play three (main?) repertoire of songs
 such as Be the Top, Death & Tears, 17 Eye etc.
 The second half failed were great stuff, with
 the Fourager wrecking himself to the point of
 exhaustion, and David the again proving himself
 as the greatest guitarist in Australia.
 The police showed their faces and Birdman
 greeted them with hand of love, during which
 a fight was conducted by the paying crowd.
 The crowd attempted to assist the destruction of
 the car when Birdman did a rare move of
 Search on. History and Monday Morning Death.
 I finished into spasmodic fits of bleeding and
 vomiting while being kicked into a pulp on
 the floor.

LOOK OUT U.S.A. I
 (Thanks to Dave with the mirrored sun-
 glasses for helping me see over the stage)
Charlie Charlie

PIZZA REVIEW.

Take love to Detective - Chris Christie.
 This is probably the most brilliant single
 yet to come by far in our era. Fusion of
 reggae beat and a very rock rhythm loop,
 along underneath the most sensitive, sort of
 lyrics I've heard since reading Leonard
 Cohen's "This is my" last poetry.

"They beat him up till the teardrops start,
 But he can't be reached cos he's got no
 heart"

There are sections of the Third man there in
 there for you to discover what to add that
 not collaborative flavor. The song is about
 being in love with a girl in love with T.V.
 serials.

"The dream his eyes met with a face like a
 angel's"

While filling her nails while they're dragging
 the later

The sort of ironic bitterness is cleverly
 concealed by the beat and chorus
 "Fetters the Detective,
 Don't get out,
 Fetching the Detective,
 They shoot, shoot, shoot."

But if you listen hard you'll see how sharp
 the words really are.

On the flip are live record of "Shine it
 on Me" and "Mystery Dance" recorded at the
 Newcastle in London. They were just what a
 fading night ending little band like has got.
 The single has just released the 12 inch version.
 It appears on Shade's 12 inch has any taste
 (Shade's) it is so it is - the first big one have
 seen. There is a 12 inch 12 inch.

LUCKY PINK BOY (somewhere on the main
 north road). Well, for all you from the
 town, had some but for you from seeing
 them (all of you, not just some) great
 ones...

LUCKY (you can tell who he is without
 saying) will allow you to drive your last
 ones, friends of Humphrey B. Golden with
 the town systems, a great seat and sig-
 nificant bumper (also) into the "bit"
 as it is called is good case for a deep
 dark hole, e.g. Lenny's kitchen, or even
 Lenny's house (once landed).

I've only been there once, but maybe that's
 how I don't like group broke things,
 served up with about a small coat
 that forced me to take away out of the
 bank (about four 20) and, I haven't got a
 hot car, shiny or even a rock or a Ring,
 but if you have this place maybe maybe
 can't, will not make your bet, some, etc
circumstances, as in hell or hell... I
 said love in my opinion.... see you there
 next ask for LUCKY (and you'll get
 one of your friends)

-DON T. 1981

Donald



I was on a train from Burlington to Beth last year when I first heard of the Sex Pistols. I had been away from England for six weeks working in Libya for a surveying company. I was on my way home after delivering some maps to head office. I could have stayed overnight, but I'd had enough of hotels. I remember the date well. It was 10th of September, my birthday.

I bought a Melody Maker on the station platform to read on the journey. Too see what was happening on the music scene. Not much, as I remember. But there was one article that stood out and whose significance today is greater still. It was by Richard Williams, the paper's most respected critic. His column is often devoted to jazz so I rarely bothered reading it. But this one caught my eye.

It consisted of a series of flash-forwards to the year 1996, more specifically news items and interviews with one Johnny Rotten and his group the Sex Pistols. In a clever parody of the lifestyle enjoyed by many of today's rock superstars, Williams set Johnny in a South of France villa, sipping a tequila sunrise and defending the band's policy of playing only one concert a year in Britain. Rotten also defended the band's poor performance at their recent Wembley Superbowl gig, saying they had been exhausted after their American tour. He dismissed reports that the band were over the hill and promised they would deliver the goods at their next appearance.

At first I thought the article was making an abstract point about how rock goes in cycles. That by it's very nature the music business alienates rock 'n' roll musicians from their roots and turns them into jet set playboys and playgirls. Today's Johnny Rotten is tomorrow's Mick Jagger. I didn't realise at that time that Johnny Rotten was a real person and not just a figment of Richard Williams's imagination. It wasn't till later on that same journey that, purely by accident, I met an old friend from Beth who informed me that the Sex Pistols were very much for real and were spearheading a whole new movement in music. He was actually singing with a punk band in Beth who had played in

NEVER
MIND THE
BOLLOCKS...

Manchester with the Buzzcocks. I was intrigued.

A few days later I was walking from work to the station in Newport when I saw a poster stuck to a boarded-up shop. It said, "Look On/ Every Wednesday/ at THE BLOW-UP/ September 22nd - Sex Pistols" and underneath, "This punk rock band has taken London by storm."

Great, I thought, I can't miss that. So on the night in question, after discovering that the band weren't coming on until 10pm, I was strolling down Newport High St. with three friends from work, looking for somewhere to get a drink. It was a quiet night, not many people about, as I immediately noticed the four young guys walking towards us. There was a loner look to them that I found definitely out of place in Newport High St. They were small, thin and very pale.

"Are you the Sex Pistols?" I asked
"We might be" answered one of them.
"We're going to see you later."
"Oh yeah?" I asked "Hey is there a pub around here?"

"Yeah, up there on the left"

"Thank"

and off they went.



JONATHAN; BACK TO SCHOOLDAYS

Asked about records influenced his most during the '60s, when he was a heavily-faced schoolboy smoking on the stairs of the modern school (with the radio on, JONAS RAY, 1938-1968, after a failed period of beatnikism (44 years, to be exact), came up with the following list - mostly categorized as those

TOP FIFTY SONG SINGLES

THEY'RE UNDERGROUND BUT
1 I Love the Girl (1968)
2 I'm a Man (1968)
3 All I Want's a Partner (1968)
4 Peggy Sue (1968)
5 I Need You (Call me) (1967)
6 Jesus (1968)
7 Candy Says (1968)

THE BEATLES BUT
8 I Want to Hold
Your Hand (1963)
THE BEATLES, THE BEATLES, BUT
9 I Am a Singer (1963)
10 Day of the Lizard (1967)
11 Communication (1967)

THEY'RE ON

12 Be the Difference in My Life
13 I Want to Be a Singer
14 I'm a Man (1968)
15 I'm a Man (1968)
16 I'm a Man (1968)
17 I'm a Man (1968)
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45 I'm a Man (1968)
46 I'm a Man (1968)
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48 I'm a Man (1968)
49 I'm a Man (1968)
50 I'm a Man (1968)

THEY'RE ON THE BEATLES (1968)

51 I'm a Man (1968)
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90 I'm a Man (1968)



Jonathan Doherty. I made the latest underground hit 'Beating Back the Beat', and recorded a new album with my new playing.

Beserkley
A Journal of the Arts

© 1977

at the time of writing yours truly is over half way to buying the complete catalogue of a record label - modern you may say but when it's a label such as **BESERKLEY** 'Time of the Arts' the only thing that's modern is NOT having all their releases. (well maybe there's one or two exceptions) **Beserkley** are the proud owners of **Jonathan Doherty** and the **Modern Lovers**, **Kafkash**, **Greg Elms** the **Beatsmen**, and **Sam of Paris**...not forgetting the **Beatsmen** **Charlatans** Volume 1 album - who needs it, well when you can have a collection of hits like that, 10 records, pop, that's all - but 10 of the most enjoyable rock 'n' roll records ever released - let's take them one at a time.....

The **Modern Lovers** is Jonathan Doherty's first album - best described as a cross between the **Velvet Underground**, the **Beats** and some serious comedy whose main theme is at the moment - it was produced by who else but **John Cale** - recorded mostly in 1973 songs, 1971 but not released until last year - included is one of the greatest singles EVER - **Beatsmen** - a song about coming with the radio on and being in a serious conversation with the modern world, modern girls and modern rock 'n' roll - **Beatsmen** which Cale recorded himself on **Beats of Day** is on this - Doherty doesn't give a shit about **Beatsmen**'s art - all he desires was his big ability to pick up girls at age 23 - "Beatsmen never got called an asshole" - which I assume Doherty has been - and he's not quite 23. The album includes songs about the old world, being in hospital, working a stiffened - or just someone to come about - and just being in love with the modern world - what Doherty does is pretend it never lost its innocence - for instance, his song on the **Charlatans** album about falling in love with a back teller - who can't relate to that...

The last two albums - **Jonathan Doherty** and the **Modern Lovers**, are then performing songs which are as sweet, funny, and genuine they're fabulous - songs about places we take for granted - like supermarkets, hospitals, books, hospitals, etc - to hear his songs through 'beatsmen' between in the 'beats', these songs are 'beatsmen' cartoons, **Don't Stop** 'em, and 'beatsmen' 'beatsmen' (beatsmen) to be surprised that rock 'n' roll still is a something to offer - as one intellectual group wrote once - 'modern is his word; it's the kind of blind rage with which he destroys his surroundings and opens whose total lack of even the most basic luxury makes them all the more continuously effective and dramatic....at its best it's pop music's first tentative step at the kind of territory the Theatre of the Absurd covered,' apparently he nearly electrocuted himself while back which explains the extreme level of electric instruments on the album - and he plays the saxophone about as much as I do my nose.... **Doherty** gets included in this sometimes term 'new wave' music which could lead people to see distant connections between his music and that of **Radio Strain**, the **Beatsmen**, **Palmerston**, **Infinitum** (not a hard stupid) - all Jonathan does is liberate the consciousness of rock 'n' roll technology with style, fun, understandable - almost accurate music - the type with obscure you remember - he's about as close to the **Beatsmen** as **Johnny Beets** is to **Johnny Beets** - so there!!!

Well, as we seem to have run out of space will leave everyone else till issue no.2!!
Here's all great anyway!!

STUART COVE

A bunch of Stiffs—live!

Left to right, ROCK LOVER, SPIKE CORTELLA, WENDEE LOVER, GARY, LARRY DURY and DAN DURY



In 'the bar, drinking Marlene Reddies.
'Push, I was really looking forward
to that.'

A guy approaches. 'Are you Sally?'
'Yeah!'

'Richard says you and your friends can
get in now.'

'Far fucking out. Let's go.'

Inside packed dance floor on chairs.
A lot twenty anticipation running high.
High points to a leather jockeyed safety
pin strangled guy. 'That guy used to be
the big wet hippie around. Now he's a
punk. It's amazing.'

'It's a growing movement.'

There are just a number of punk-does-
the-night students and some of the genuine
article too. The curious make up the majority.
This is the first big New Wave show to
come to South, although the scene is
(led by the Cortella) is very healthy.

Rock Lover bursts on stage and launches straight into
fast rock'n'roll. He only plays a short manuscript,
but its solid, no-nonsense stuff. His band sounds like
they've been playing the music all their lives. 'Love
plays fast rhythmic guitar leaving the lead to Larry
Wells, rock-swing melodic woman with Holmwood. After
three songs, Wells steps forward and has a couple
of his own numbers in the same vein. Then Dave
Wendee joins Rock and the band for a guitar rendition
of Rock's classic 'Heart of the City' single. The
crowd is appreciative.

Next on, 'Frankless Eric, it seems as if I see him I
know he's going to be great. He looks such a loser.
If New Wave has done anything it's given the losers
a break. His band looks amazing. He drums, poetic
vibes like Larry. On Dave Dury's girlfriend, a tall
beautiful Jamaican lady who stands perfectly still,
beaming at Frankless as he pours out his songs.
A strong saxophonist injects some spicy soul, and
a keyboard player completes the line up.

Next of the material was unfamiliar but it didn't
matter. Eric played with enough commitment to win
the crowd over. Dan Dury beamed out the basic
rhythm, attacking with determination. The event
from his face fills atmosphere. Frankless stands
centering at the side, his voice beaming with sen-
sation. The sound is simple with lots of space
between the instruments a beautiful and effective.
His single 'Wish This World' was greeted with shouts
of approval and rightly so. In 1977 had not been such
a great year for singles it'd have to be single of
the year. As it is 1978 he is the top three.

Frankless Eric looks like he's been down as long as
anybody believes he's a rock'n'roll star. He comes
over as an genuinely nervous you have to look for
him. He sings accurate love songs with a punky
beat. At the end of his final song he had to be
carried off stage by a hairy man. Three lessons
of punky music had proved too much.

After Frankless, Spike Cortella and the Attractions
came on. Looking really smart in a three piece
suit, Spike was undoubtedly the star of the show.
I'd heard he was a nervous performer, but it certainly
didn't show - in fact he was in complete control
the moment he hit the boards. The Attractions pro-
vided a crisp, precise back drop for Spike's regular
stare prize. 'Love them Dury' from the album was
particularly recognizable. Spike has a great sense
of musical rhythm, he knows when to stop, skip
and change. He reminded me a little of Graham

'Well, I'd really like to go and see
Weather Report in Bristol.'

'Well, let's go up the End, and see
a bunch of Stiffs.'

'Weather Report are really good.'

'Yeah, but you haven't seen any New
Wave yet.'

'What's out?'

'Minnie Castello, Frankless Eric, Rock
Lover. He produces The Dummies - Dan Dury.'

'He used to play with Eilvers and The
High Roads didn't he?'

'Yeah.'

'He was really good with them.'

'Come on, it'll be a good introduction
and a lot more fun. I feel like a top
tenish.'

'OK then, ask Steve if he'll give me
a lift.'

'I'll take my camera. Spike might be
interested in some photos.'

'Right, let's have another Rock
Lover in as we'

Remembering at the entrance. Dandy
had been so great it's ticket holders
only.

'O h shit'

'Let's go to the Union Bar'

'I knew the guy in the door - we would
have pushed through.'

Farmer and the Newer, though Farmer is lighter and has a softer voice. But it's the lyrics that stand out.

The stand-out track of the set - of the whole concert, was 'watching the detectives', now released as a single. Thrilling bass, hypnotic reggae beat and Nive shouting out the chorus, 'Watching the detectives/ Don't get wise/ Watching the detectives/ They shoot, shoot, shoot' It's brilliant!!!

Nive is an original. His versatility, especially as a singer/songwriter is stunning, and on the evidence of the new material he has just begun to amaze us. The crowd brought him back for two encores, 'Wine it on Me!' and 'Bad Shoes' Then he finally left the stage, Nive turned to us and yelled over the crowd, 'That guy is going to be a star!'

All this excitement was getting a bit much, so we fought our way through the crowd to the bar for some liquid refreshment. As a result we missed the beginning of Ian Dury's set, then as got back down the place was rocking. There's no doubt Dury has an appalling stage presence. He'd swapped his dressing outfit of a tan shirt and tan overcoat for a white suit and was stooping around the front of the stage taunting the crowd to riot. With his hair cropped short on top and straggling down the back of his bald-like neck he looked like a cross between Napoleon and The Incredible Hulk. Between songs he harangued the crowd with shouts of 'Blackheads' (which turned out to be his last word) and other racist sneaky slogans. I was physically drained after pouring throughout Frankie's and Nive so I was incapable of cheering, but the crowd kept ramping all over the place. I pitied whoever had to play last because by that stage the whole thing was accelerating into the realm of overkill. According to the pre-concert publicity the playing order was un-changed right to the end the whole thing seemed to be a real family affair. Everyone plays in each other's band, everyone lends a helping hand and that's a very healthy attitude to anyone's superstar ego-tic.

It was only fitting that when Ian Dury was called back for an encore everyone on the tour, Nick Lowe, Frankie, Nive, Dave Mason, Barry Gibb and all the supporting musicians came on too, to treat us to a blistering bomb destroying performance of Ian's new single, 'Sex, Drugs and Rock'n'Roll'. That finished everyone off, and what better sentiments to close on? While all this happen had been going on a tremendous abdominal storm had been raging outside. Golly, Nick and I were sitting at out on the stairs when Nive walked by, underneath us. If we hadn't just seen his ~~penis~~

Apologies in one of the most elegant, entertaining scenarios ever I doubt we'd have given him a second glance. 1977 - the year of the little guy



Donald Robertson

REMEMBER — IF IT ISN'T **STUFF** IT
AIN'T WORTH A FUCK!

12 A WRECKLESS ERIC PIN UP FOR YER
WARRIORS



Rock 'n' Roll - No Future?

After reading about and hearing some new bands, and then having another listen to the Ramsey first album, it's pretty easy to see (heav) that there is quite a big gap between them. The first Ramsey album is a landmark in the reasoning of talent in rock music while much of what's coming out now can only be classed as Punk/New Wave (or whatever you want to call it). I use those terms derisively and because they represent the trendiness and imitation which has swept into some new bands. These terms cannot be applied to the 3 groups as they were one of the first new bands and have most successfully resisted what rock 'n' roll is about.

It's unfortunate that this imitation 3 chord - made - aggressive pose is firstly what is being picked up by the media and secondly, what is secondly sponsored by record companies eager

for new signings because it lends the reference immediately. Already people have had their minds closed to much of the current music because of a few short scenes in the media. They haven't even heard the music yet!!! This is the fruit of the marketing and posing of bands and the involvement of business interests who are already making money by sucking very new bands in attempts to

happen today is better than what happened yesterday. Bands are consumed in this moment at a particular point as time to exit the purpose of fashion, not because what the band may be doing is recognized as particularly noteworthy, but because a style which reflected rock 'n' roll has suffered serious degeneration.

Since this fashion must necessarily produce more product to survive, attention is deliberately drawn from those who originated the style to those who are willing to serve the record companies promotional games. Those who continue to develop and perform their visions of rock 'n' roll today are often lost in a flood of cheap imitations.

But they are there! Hidden amongst all the product are albums and singles which define rock 'n' roll in a convenient context. Such famous people as The Talking Heads, Lydia Castillo, Radio Birdman and the Ramones have about the dynamism of rock 'n' roll and interpret them with such skill that even without as much product, people are beginning to recognize real talent again, after hearing for years that rock music was about ten minute guitar solos, lyrics about teenage sex -



THE OLD WAVE FIGHTS OFF THE NEW WAVE

grab a slice of the market. From current music is turning into Punk and Punk is a short - term fashion which attracts trendies. We all know that business involvement strangles the music but if new bands could do what Radio Birdman attempted - their own distribution - perhaps the music would be considered as much as not 'product'.

The Punk movement is a fashion which any band gladly participate in for every reason. The design of this movement is to ensure product because it is at the basis of becoming the core product, the core opportunity to ensure what is at the base of this and all fashions - your money. By producing your copies of two 4 on style, those who support Punk enable you to spend your money on what amounts easily to repetitive work. You are happy with your new album, the band is happy with fifteen minutes recognition and the record companies are very grateful for your contributions to their success. Thank you very much.

Because of this desire for y chart, this movement is obliged to a job at the 4 what

stage, large ad visuals, and is pushed by a heart which made you kind of aware of news, those people (and at the wave distinction rock to the what's the component - having no, Punk as it is the because then the product that what success - fully, that because of easily that simply afford that rock is devoted to having fun.

See you record any idea realize that you are a - visible and - they'll finance you of every are with their 'honest and serious' head. They're making this control of interest and involvement in making their work for them and their records - not for our benefit. The war is of this world - living to what you have and a little more of imitation anything but don't call it rock 'n' roll.

DAVE CROWE



GOD
SAVED
THE
QUEEN